

NEW MUSIC CONCERTS
ROBERT AITKEN ARTISTIC DIRECTOR

20th ANNIVERSARY

1990-91 SEASON

Tonight's performance is being recorded for broadcast on Sunday, June 2, 1991 by CBC-Stereo's "Two New Hours", at 9:05 pm, 94.1 FM with Host Richard Paul.

New Music Concerts

DROUET & MIROGLIO

PREMIERE DANCE THEATRE
8 PM Sunday, April 7, 1991

Notes by Walter Lemiski

FRANCIS MIROGLIO was born in Marseilles in 1924. He studied philosophy at the University of Aix-en-Provence-Marseilles, flute and solfege at the Marseilles Conservatory, and composition at the Paris Conservatory with Darius Milhaud. His conducting studies led him to work with Paul van Kempen and with Bruno Maderna. Miroglio has been the recipient of numerous awards, including the Gaudeamus Foundation Award (1960), the Biennale of Paris Award (1961), and the Koussewitzky Foundation Award (1972). He is a professor at the University of Paris I Sorbonne where he lectures on the subjects of "The Plastic Arts and Music" and "Scenography and Writing." Miroglio is the founder and artistic director of the contemporary music and arts festival "Nuits de la Fondation Maeght" in Saint-Paul-de-Vence. Seminars have been organised on Miroglio's music at the Berkshire Music Center, Tanglewood Festival, as well as in Arezzo, Perugia and Buenos Aires.

In his works Miroglio has devoted much consideration to the investigation of open forms, controlled chance, sound spatialisation, precise graphic notations and the derivation of new tonal colours from traditional instruments. He has also striven to extend the concept of complementary instrumentations, and worked with plastic artists (Calder, Miró and Seuphor) to integrate the aural and visual arts.

Magnétiques was composed between 1979 and 1980 in response to a commission by Radio-France. Intended as a "Homage to Beethoven," the work contains various allusions to his *Violin Concerto*. The focal point of this composition, like many of Miroglio's pieces, is the working out of numerous alternatives on the timbral level. Four versions, "*formations diverses*," of *Magnétiques* are possible: Violin solo - Violin and piano - Violin, piano and instrumental ensemble - Violin and orchestra.

Exploitation of sound colourations are the watchword as the art of the violin is thoroughly explored on levels of sound quality, playing techniques, registers, and digital virtuosity. The unwinding of the bow also permits the generation of unusual and harmonically complex sounds.

The first of the four parts of the score examines the magnetism of the bow to the string, and of isolated notes of the violin leaving "other timbres sparkling in its wake like a comet's tail." Development of the sound spectrum through "affinities" between concurrent notes and/or octaves, spiced sporadically by quartertones, are the feature of the second part. In the third section, cadences (the overcoming and conquest of mechanical order by speed) are explored. Rapid dynamic alterations, individually or as an ensemble, lead "to a harmonic virtuosity which creates a vertical magnetism." The fourth part, the "pulling together", leads straight from the preceding part and highlights the plight of the virtuoso as he/she struggles to master the instrument in order to emerge as the "mesmerizer/magnetiser of sound, who polarizes the possible towards the extremes of poetry."

Textures Croisées is scored for nine instruments and presents an ensemble of six sound textures suitable for amalgamation with visual textures. Each of the six elements, which may be likened to distinct colours, is initially isolated in a base treatment of sonic material. The sonic palette is treated in a series of painterly manners: "smoothing together" timbres to arrive at a sequence of sounds "where diverse forms of pointillism and 'stains' are made evident before becoming encrusted in the preceding strata"; "horizontally spreading out resonances" of the sonic elements treated; "grating/rubbing of clashing tones; creating a "thick rough web of sculptural relief"; and homogenization of the tonal colours.

"The brushwork of the canvas is thus realized through successive reinforcements of the basic elements which, like a live substance, react in relation to one another in order to integrate, melt, amalgamate and to open the panels of this polyptych.

Georges Aperghis was born in Athens, Greece in 1945. In 1964 he studied composition privately with Yannis Papaioannou and pursued other independent musical studies. Apart from a collection of works for orchestral and chamber groups, Aperghis has devoted a large portion of his efforts to musical theatre. His works have been presented at the Avignon Festival, the Bagnolet Festival, the Opéra Comique, the Lyons Opéra, and at the Strasbourg National Theatre. In 1976 he assisted in the founding of l'Atelier Théâtre et Musique (a theatre and music workshop). Aperghis envisions "everyday life as an immense score." Through research this ensemble has managed to construct "a repertoire of systems - of musical machines capable of commanding in a certain way different daily life fragments and to make them say things which normally one keeps to oneself."

Their resulting "spectacles" are "often based on simple things given which we use afterwards as musical themes. That which interests us are the interferences, annex and furtive stories, the sounds that accompany such and such an event, false tracks, in brief the capricious but controlled narration of the form."

Le Corps à Corps, for a percussionist and his zarb (African drum), dates from 1979 and is dedicated to Jean-Pierre Drouot. It is written in three sections, the last proceeding without pause: I. Ouverture - II. Le Récit - III. La Lutte ("struggle"). The first part opens in an action-packed manner with sporting interplay between the percussionist and his instrument. After a brief hiatus the "Récit" section begins with incredible additive vocalizations, frequently punctuated by commentary and gesture. The battle heats up to a final, animated encounter as the match explodes.

Pierre Boulez was born in Montbrison, France in 1925. Although originally destined for an engineering career, he entered the Paris Conservatoire against family wishes. There he studied in the famous composition class with Olivier Messiaen. He also studied counterpoint with Andrée Vaurabourg-Honegger and serial technique with René Leibowitz. Boulez has been active as a leader of the new music forum since the 1950's, not only as an innovative composer, but also as a conductor, pianist and administrator.

Le Marteau sans maître, written in 1954, established him as a leading figure of new music composition. His increase in conducting ventures over the years, notably with the BBC Orchestra, the Cleveland Orchestra, and with the New York Philharmonic, resulted in a significant reduction in his compositional output. Perhaps it is due to his conducting focus that his concept of a "work in progress" emerged. Boulez's *Structures* (I: 1951-52 & II: 1956-61) is an early example of a creation that never arrives at a final formulation, but rather remains free to be reincarnated through future reworking and elaboration.

Memoriale springs from the collective womb of some of Boulez's earlier compositions. His "...*explosante-fixe...*", from 1971, was its earliest precursor. In this work Boulez did not specify performance forces. Later, in 1972, the work re-emerged scored for flute, clarinet, and trumpet. The latest version, *Memoriale* (1985), features the solo flute, set off against the combined forces of two horns, three violins, two violas, and cello.

At the foot of the score is the following inscription: "En souvenir de LAURENCE BEAUREGARD (4/9/85)" - a dedication in remembrance of the gifted young French-Canadian flautist who died tragically from a brain tumour. Beauregard worked with Boulez at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in Paris, in advanced musical and acoustical studies; as well, he performed in Boulez's Ensemble InterContemporain.

Memoriale consists of a series of rapid and increasingly animated sections interrupted by slower restful sections. The slight respites are culminated invariably by soft flute trills which gravitate to the low E-flat. The fast and slow divisions relate to the "exploding" and "fixed" segments referred to in the work's earlier title. Despite a limited range, rarely venturing off the treble clef, the flute exploits all manner of articulations and techniques against the backdrop of the accompanying forces. After the work's most extended elaboration of the rapid-motion segment, the music winds down, the flautist actually trills down, and fades away on an eerie chord until only the sound of a solo horn is left to drift off to nothingness.

BOULEZ MINI-FESTIVAL

SPECIAL PACKAGE PRICE: \$45

INCLUDES:

THURSDAY MAY 16, 1991 8:00 PM

ROY THOMSON HALL

Pierre Boulez conducting the
Ensemble InterContemporain

The legendary composer and conductor Pierre Boulez returns to Toronto for the first time after 25 years with his famed ensemble of contemporary music virtuosi.

FRIDAY MAY 17, 1991 8:00 PM

Concert Hall, ROYAL CONSERVATORY OF MUSIC

Ensemble InterContemporain

Chamber Music Concert

co-presented with Music Toronto

SATURDAY MAY 18, 1991 2:00 PM

Concert Hall, ROYAL CONSERVATORY OF MUSIC

Pierre Boulez Workshop

As an important part of his Toronto visit Pierre Boulez conducts and discusses his work *Memoriale* for solo flute, 3 violins, 2 horns, viola and cello, in an open workshop with Robert Aitken and New Music Concerts musicians.

FRIDAY MAY 17, 1991 10:00 AM

Concert Hall, Royal Conservatory of Music

Instrumental Masterclasses by
Ensemble InterContemporain Performers

SATURDAY MAY 18, 1991 11:00 AM

Innis College Theatre, 2 Sussex Avenue

Special Screening of Oliver Mille's
Film of Pierre Boulez's *Repons*

APRIL 7, 1991 8 PM

PREMIERE DANCE THEATRE

PROGRAM

FRANCIS MIROGLIO
(France)

Textures Croisées * (1991)
c. 10'

Robert Aitken	flute
Stanley McCartney	clarinet
Gordon Sweeney	trombone
Fujiko Imaishi	violin
Marie Bérard	violin
David Hetherington	cello
Roberto Occhipinti	double bass
Russell Hartenberger	percussion
Mark Widner	piano
Francis Miroglio	conductor

PIERRE BOULEZ
(France)

Memoriale (1985)
c. 6'

Robert Aitken	solo flute
Fujiko Imaishi	violin
Marie Bérard	violin
Carol Fujino	violin
Douglas Perry	viola
Dave Harding	viola
David Hetherington	cello
Joan Watson	French horn
Richard Cohen	French horn
Jean-Pierre Drouet	conductor

VINKO GLOBOKAR
(France/Yugoslavia)

Toucher (1989)
c. 7'

Jean-Pierre Drouet	percussion
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VINKO GLOBOKAR

Ombre + (1989)
c. 12'

Jean-Pierre Drouet	percussion
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INTERMISSION

ROBERT ROSEN
(Canada)

***MI Istakists!* * (1991)**
c. 11'

Robert Aitken
Jean-Pierre Drouet

solo flute
solo percussion

Fujiko Imajishi
Marie Bérard
Douglas Perry
David Hetherington

violin
violin
viola
cello

GEORGES APERGHIS
(France)

***Le Corps à Corps* (1979)**
c. 6'

Jean-Pierre Drouet

percussion

FRANCIS MIROGLIO

***Magnétiques* (1980)**
c. 20'

Fujiko Imajishi

solo violin

Stanley McCartney
Peter Lutek
James Spragg
Gordon Sweeney
Roberto Occhipinti
Russell Hartenberger
Mark Widner
Francis Miroglio

clarinet/bass clarinet
bassoon
trumpet
trombone
double bass
percussion
piano
conductor

Penny Olorenshaw - Technical Director

* World Premiere

+ Canadian Premiere

*Please join us in the lobby after the concert for a
reception, hosted by the Consulat Général de France.*

*Tonight's program is generously
sponsored by the **Park Plaza Hotel**.*

Piano: Steinway & Sons from Remenyi House of Music

Robert Rosen (b.1956) is a western Canadian whose compositions have been performed during the past two years in Canada, Germany, the Netherlands, Spain, Sweden and in the United States. His work encompasses concert repertoire, electroacoustic music, film, environmental music and modern dance. He has studied and worked with many composers including John Cage, Morton Feldman, Witold Lutoslawski, Bruce Mather, R. Murray Schafer, and Iannis Xenakis. Rosen currently is the Assistant Artistic Director of the Winter Music Program at the Banff Centre for the Arts, and Musical Director for the Kokoro Dance Theatre of Vancouver.

***Mi Istakistsi* (1991)**

premier pli.....muskwa.....deuxième pli
motosiwa.....troisième pli.....
 i kiyi.....pli final

A work in three movements enfolded by four brief thoughts, *Mi istakistsi* was inspired by ideas of questioning my roots, both musical and spiritual. What is the native language of my music and of my culture? The hand drum, quite specifically the 'zarb' in this performance, is an instrument whose music is not native to my ear. Yet, I found it appealing to state my musical thoughts through its language. The flute and the string instruments have been central to my music so this musical dialogue with the percussion creates a vital conversation.

I extended my "not native" thoughts one step further by also incorporating into *Mi Istakistsi* text from four languages. These languages are not native to my tongue but they are native to the environment of my life. We are a product of our environment. No translation of the text is necessary as the sound of the words rolling off the tongue of any performer will change the meaning to suit the current environment.

mi istakistsi pli selon pli
 muskwa pekis'kwe ... metos waki'na
 pli selon pli
 issioyiwa ... mo'kosiwa ... motosiwa ... niiposiwa
 mi istakistsi pli selon pli
 a tlik'a ... i kiyi ... taik'i ... guston ni
 ... diich'i ... guut'a tla ... k'uya
 pli selon pli na nis taa nii !

Robert Rosen

Vinko Globokar was born in Anderny, France in 1934. His study of the trombone took him to the Ljubljana Conservatory in Yugoslavia (1949-54) where he studied with Karas, and to the Paris Conservatory (1955-59) to work with Lafosse and Masson. Globokar studied composition privately with René Leibowitz, Darius Milhaud and Luciano Berio. He has taught trombone at the Cologne Musikhochschule, and trombone and composition at the Kurse für Neue Musik in Cologne. Besides numerous works published for a wide variety of forces, including percussion, voice, instrumentalists, and orchestra, Globokar has contributed many articles on various aspects of new music composition and interpretation.

The main goal of *Toucher* is to demonstrate the interesting possibilities of playing percussion with the fingers, by "touching", without using any sticks or mallets. In order to show this, one must find a mode of playing which permits the greatest complexity of technique. Thus, Vinko Globokar came up with the idea of giving the percussionist the most complex assemblage of sounds which he could find as a sonic model: the spoken language. Several scenes from *Galileo Galilei* by Bertolt Brecht serve as the initial material. The percussionist has seven instruments at his disposal, six of which must be able to imitate the sound of two vowels: *a/o*, *é/è*, *ô/ou*, *au/ou*, *i/u*, *e/eu*, and the seventh: *iu*. The different attacks by the fingers must reproduce the consonants. The instruments speak, synchronized with the voice of the percussionist, which recites the text in the manner of a comedian. Little by little, the voice fades away, the mouth moves without making a sound, one hears nothing but the voice of the instruments, then the real voice reappears and resumes its role, always doubled by the instruments. Between each scene, purely instrumental interludes call for an extremely simple technique, but, conversely, a very complex polyrhythmy, thus drawing a totally different sonic universe out of the same instruments.

Ombre is an allegory of the way in which the conscience can be invaded and controlled by outside elements, even if they go against its perceptions, without realizing it. The percussionist is seated behind his instruments, and calmly sings and plays in perfect accord with his inner conscience, represented by a tape playing and singing in the same manner as the musician. Extremely violent eruptions from a rhythm box, of increasing length and frequency, gradually take over control from the percussionist and force him to give up his dialogue with his conscience and instead imitate the rhythm box.

The dialogue with the conscience is played on small, delicate sounding instruments with the hands, and the imitation of the rhythm box is played on various elements of a Rock drum set with drumsticks.

The piece is not optimistic: it is the conscience which loses.

Tonight's Guest Artist

Percussionist **Jean-Pierre Drouet** studied first at the Bordeaux Conservatory and then at the Paris Conservatory, where he won First Prize in percussion in 1958. He studied composition with René Leibowitz, Jean Barraque, Michel Puig and André Hodeir. His interest in jazz led him to play vibraphone in André Hodeir's orchestra, drums with Lester Young at the Blue Note, and with Kenny Clark. In 1960 he toured the United States with Luciano Berio. The experience completely changed his musical orientation and drew him to performances of numerous contemporary works, both as soloist and with groups such as Le Domaine Musical and Musique Vivante. M. Drouet is a frequent performer at contemporary music festivals in Darmstadt, Donaueschingen, Graz and La Rochelle, and has founded several chamber groups, including Puissance 4 with Katja and Marielle Labeque and Sylvio Gualda, and the percussion trio, Le Cercle. Recently, he has turned to teaching and is composing a series of chamber pieces for percussion where students not only tackle technical problems but must also develop sensitivity to contemporary idioms and explore the instruments' resonant possibilities.

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